

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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VISIT TO MOZART'S WIDOW AND SISTER.

(Continued from page 3.)

Vienna, August, 1829.

DEAR C.....Of all troublesome cities to travellers, surely this is the worst : pestered at the gates with searching the luggage ; fretted with impertinent questions at the police, respecting your age, station, and fortune ; and, to crown all, insulted by a *permit* to remain a stated time in their trumpery city, which, if you exceed, you are likely to visit the interior of their well-contrived prisons. This to persons of a certain consideration in their own country, is rather humiliating ; but we English comfort ourselves with regarding the poor Austrians as semi-barbarians, obliged to be hectored over by a military government, or the savages could not be kept in order. But to make up for the little provocations upon entering this capital, it must be confessed that the inhabitants are very friendly and hospitable, and eager to show strangers every civility. Among others, our banker, Henikstein, (upon whom our letter of credit was drawn) was most polite and attentive. We were much pleased also with our visit to Kapell-meister Eybler, who possesses the latter part of the original manuscript of Mozart's Requiem,—the very last notes that he ever wrote. Eybler was a pupil of Albrechtsberger, and is a sound musician himself ; his manners are remarkably gay and pleasant : but of all the men in Vienna, Abbé Stadler is my favourite. Though he is upwards of eighty years of age, I have completely lost my heart to him ; so you may imagine the charm of his manner. He was the intimate friend of Mozart, Haydn, and Albrechtsberger, and passed many evenings in their society. Albrechtsberger doubted the great powers of Mozart in working a subject without previous study ; and one evening when they were all together, gave him a trifling theme, thinking he would do nothing with it—Mozart (who had perhaps heard of his scepticism) played for a full hour upon this motive, running such endless mazed divisions, that Albrechtsberger, no longer able to contain his delight, started up and ran to embrace him, avowing his former unbelief, and his present conviction that he was superior to every other composer and musician. Haydn played but little on the piano-forte ; Mozart preferred the organ, and played divinely on that instru-

ment. The Abbé confirms the statement of the friendship existing between those great men, and also of the extreme modesty and amiability of Mozart; who always declared his style was greatly indebted to Haydn, whereas this latter thought so superiorly of him, that he begged to go to London first, otherwise he should not dare to succeed Mozart.* * * *

This dear Abbé Stadler! I have positively threatened to run away with him, and carry him with us to London. We went to his house, and V. rolled forth on Haydn's pianoforte, which is now in the possession of the Abbé, some chords and modulations much to the delight of the dear old man, who afterwards accompanied us to the Imperial library, to see the *first* part of the original manuscript of the Requiem, which he possessed, but has since presented it to the Library, as the worthiest depository of such a treasure. Here are also some manuscripts of Haydn, the Creation and a Mass.

To-day I had a visit from Madame Lange, Mozart's first love, and the sister of his wife. She must have been very pretty in her youth, but seems now broken down with delicate health, and the fatigue of teaching; for necessity compels her still to give lessons. She spoke very highly of the understanding of her sister, and with great affection of her nephews, whom she declares she loves as well as her own children. I ventured to ask her how she could have refused Mozart; she answered very naively "He was very amiable always, but I did not love him *then*, and how could I foresee the greatness to which his genius would elevate him." She spoke bitterly against the Viennese, for their neglect of his family, and their indifference to his memory; since they cannot even point out the precise spot where he was interred; merely saying, he was buried in St. Mark's burial ground,—that although the emperor, Joseph II, gave a thousand florins towards erecting a monument to Mozart, it has never been begun, for want of sufficient funds; "and this," she added "is the German enthusiasm for good music and its composers." * * * *

Dined to-day with Mr. and Mrs. S., who were intimate friends of Schiller and Beethoven. I do not think I should have liked this latter, for he seems to have been wilful and avaricious; though many of his eccentricities were, I think, assumed, to support the character of singularity which had been fixed upon him.

He was eternally quarrelling with his domestics, whom he would swear at constantly, nay, sometimes drive them in a body from his house. In dress and appearance he looked like a beggar,—in manner sulky, or spiteful, as it suited his humour; he would call people names as they passed him in the street, and tell them of their faults in public assemblies; being deaf, he was regardless of their expostulations, or censures. His laugh was more like a scream, and he gave utterance to it, in defiance of place or circumstance—yet he was much to be pitied. His manner towards his servants made them dislike him, and in revenge they thwarted and cheated him. He was mistrustful of every one; consequently had no friend to watch over his comforts, and cheer his solitary state. He would frequently walk out alone in the fields, and several times, sitting down to compose and write, has fallen asleep and remained there through

frightful storms, which drenched him to the skin, and confined him to the house for days afterwards, with severe colds and fevers. * * * *

Mr. S. describes the poet Schiller as an amiable man, who overworked his constitution by writing late at night: this, combined with an original disease of the lungs, brought him to an early grave. * * * * Adieu dear C., our time is fully occupied with sight-seeing in this gay city, whose inhabitants appear to make pleasure the business of their lives.

Ever your's affectionately,—M. S. N.

THE ORGAN AT FREIBURG, SWITZERLAND.

[We have been favoured with the following by Mr. LOWELL MASON, Professor of Music in the Academy at Boston, America.]

I FIRST heard of this organ at Hofwyl. Mr. Fellenburg said to me "*be sure when in Freiburg to call on Mr. Moser, and hear his organ; he has built a wonderful organ, that can be made to imitate all instruments, and also the human voice.*" As Mr. Fellenburg is not a musician, I did not treasure up his words as very important, or suppose that the organ at Freiburg was anything more, or even as much as I had already seen in other places. While riding from Berne to Freiburg, there was sitting by my side, in the *coupé*, a French gentleman, who said to me a short time before our arrival at the latter place "*There is a very celebrated organ here which is well worth our attention.*" I had been in the Hotel only a few minutes, when the principal attendant came to my room, and asked "*would you like to hear the organ.*" Upon my replying in the affirmative, he said the price was eleven francs, that it was now nearly the hour, and he would endeavour to make up a party. But I heard no more from him. The next day being Sunday, I attended service at the Cathedral. High Mass was performed by a tolerably good choir, and in addition to the organ they had also orchestral accompaniments. With the organ I was greatly pleased. The solo stops were exceedingly delicate, sweet, and various; and the chorus was admirable: in its combinations, powerful and grand. The organist played well. I was particularly delighted with the beautiful manner in which he played a very brilliant flute accompaniment to the plain chant of one of the officiating clergy. The rough base voice of the priest chanting the service at the altar, produced a striking contrast to the subdued, distant, and delicate warblings of the flute and oboe at the other end of the long cathedral; and the effect was not a little heightened by the rolling of the mellow, but deep-toned sub-base *piano*. The organ (sub-base excepted) was not much heard in the mass, except in the *tutti* passages, the *sol*i passages being left to the accompaniment of the Orchestra. The service ended, and thus far I found the organ to be about what I expected, a very excellent instrument, but by no means superior to others in Germany and in England. Immediately after the service, I had an interview with the organist, and was invited by him to go again to the cathedral, where it was his custom to exhibit the organ every day at 11 o'clock. I went with him into the organ-loft. Below, in the Cathedral, were perhaps a hundred persons, mostly strangers from the hotels, who had assembled to hear. Before he began to play I had an opportunity to examine the instrument, so far as I could do it externally. It is quite new, having been built only

about six or eight years. It has four rows of keys, and sixty-eight registers. The registers do not draw out as is common, but slide to the right and left. The outside appearance is very beautiful. The case is of black walnut, very tastefully and richly ornamented with carved and gilt work. The organist took his seat, opened the full organ, all the keys being coupled, and commenced by playing an introduction and fugue by John Sebastian Bach. This is organ music of the good old school. The original and legitimate style of the instrument. The compositions of Bach are every where much esteemed, and his fugues in particular are considered the *ne plus ultra* of organ composition. (Thanks to Mr. Moscheles for giving us several of these famous compositions, during the concerts of the past season.) The rich tones of the noble instrument rolled through the lofty arches of the cathedral, with great power and grandeur, and the obligato pedal passages were executed in a manner that proved the performer (Mr. Vogt) to be a master of his instrument. But I had so often heard Bach's fugues, and especially by the inimitable SCHNEIDER of Dresden, (as good an organist, says the Chevalier Neukomm, as there is in Germany) in a style approaching as near perfection, perhaps, as is possible. After this he played an orchestra piece, in the manner of an overture, in which the various powers of the instrument were made to appear to admirable advantage. The flute, oboe, horns, violins, &c. all being heard in their turn, and all blending in the richest harmony in the *tutti* passages. But in this style of playing Adams of London is unrivalled. I had heard the organ played so as to represent a complete orchestra and even so as to surpass it in strict accuracy and unity of execution, when its keys yielded to the touch of this most accomplished performer, who cannot be surpassed, if equalled, in this style of playing. I was not surprised, therefore, at the great variety, rapid changes, and various combinations now exhibited. The third piece was in the military style. A fine representation of a military band, in which clarinets, bassoons, horns, trumpets, trombones, &c. are in the hands of the most perfect masters of those instruments. But to the fourth piece. This was a motetto by Haydn—a *vocal piece*. The moment the introductory symphony commenced, the peculiar style of the inimitable composer was obvious. Haydn is always so tasteful and elegant in melody, and so chaste and rich in harmony, that he cannot be mistaken. It seemed almost a pity that such a piece of music, requiring voices, should have been selected for the organ, and especially as a piece designed to exhibit the powers of the instrument. But when the prelude drawing to a close, the organist came to the vocal passage, what was my astonishment to hear a choir, as it appeared, commence and sing. It was distinct from the organ, which all the while played the accompaniment. The voices were heard, distinctly heard, and it seemed as if there could be no mistake. No one was in the organ-loft but the organist and myself—I looked around for the choir—removed from one position to another, and endeavoured to ascertain from whence proceeded the vocal sounds. But in vain. The voices were plainly to be heard, but where they came from I could not determine. Mr. V. saw my surprise and smiled. I repeatedly moved from side to side, and listened in every position, not being willing to believe, what at last proved to be true, that the sounds I heard were instrumental only, and not vocal.

At the conclusion of the vocal passage the organ was again heard alone in the symphony, and at the close of this the vocal parts were resumed again: sometimes in solo, or duet—trebles and altos responding to tenors and bases, or *vice versâ*, in figurative, fugato, or plain counterpoint. Still I could be hardly satisfied that there was not deception,—that there were not voices concealed in or behind the instrument. But the organist having concluded the piece, left the organ, and gave opportunity for others to touch the keys. When I found that I could myself produce the same *quality of tone*, all my infidelity ceased, and I believed that it is possible for an organ to be made so exactly to imitate the human voice, that the difference cannot be easily distinguished. Finally, Mr. V. played a storm piece, which was very well for once, such tricks often are;—by a little help of the imagination, the elements appeared to rage, the lightnings to flash, the thunder to roar, the rain to descend in torrents, and the very pillars and high arched dome of the minster to shake. It grew dark, and wet, and cold. We hastened out of the tempestuous cathedral into the open air, and were met at the door by the warm sunshine and clear sky of a midsummer's day in Switzerland.

In the evening I heard him play again with like effect. But now as my ears were not taken by surprise, I could listen with a cold and critical attention. After carefully hearing this performance I came to the conclusion that the truth is this:—while the tutored ear, accustomed to the organ, may easily distinguish between the tones of this instrument, and those of the human voice, and this separate from the consideration of articulation—still the imitation is wonderfully exact. The tremulous tones, as heard in the Catholic chanting, are admirably imitated. I annex a list of the stops. It is the stop, the register of which is lettered *Bassoon Hautbois*, that imitates the voice.

List of Stops in the Organ of Freiburg, Switzerland.

LEFT HAND SIDE.			RIGHT HAND SIDE.		
Pieds		Pieds	Pieds		Pieds
Bourdon . . . 8	} Quinte de . . . 16	Principal . . . 8	} Tremblant . . . 8		
Solic sonal . . . 8		2e. principale . . . 8		Montre . . . 8	
Calcan . . . 4	} Cornet . . . 8	Gambe . . . 8	} Viole . . . 8		
Flute à quinte . . . 4		Octave . . . 4		Prestand . . . 4	
Cornet . . . 4	} Navard . . . 3	Flûte . . . 4	} Dulciana . . . 4		
Krumhorn . . . 4		Flûte à Cheminée . . . 4		Dulciana . . . 4	
Trombone . . . 8	} Fourniture . . . 8	Doublet . . . 8	} Flute B . . . 4		
Bombarde . . . 16		Flageolet . . . 2		Flageolet . . . 2	
Prestand . . . 4	} Trompette . . . 8	Principal . . . 8	} Pes Trompette . . . 4		
Octave . . . 4		Cornet . . . 16		Prestand . . . 4	
Soubasse . . . 16	} Bourdon . . . 16	Bourdon . . . 8	} Principal . . . 8		
Bourdon . . . 32		Prestand . . . 4		Montre . . . 16	
Montre echo . . . 8	} Dulciana . . . 4	Cornet . . . 3	} Flute . . . 8		
Bourdon echo . . . 8		Fourniture . . . 8		Flute echo . . . 8	
Flageolet echo . . . 8	} Doublet . . . 2	Scharf . . . 8	} Solicional echo . . . 8		
Flute à quinte . . . 8		Claron . . . 8		Comet echo . . . 8	
	} Trombone . . . 8	Tremblant echo . . . 8	} Bassoon-hautbois . . . 8		
		Copula . . . 8			

The above ties show the manner in which the registers are classed by means of different colours. Thus the first six stops, commencing on the left hand, and which are here tied together, are of a different colour from the following six, which are also tied, and so on.

The organ was built by *Moser*, now about seventy-five years of age. I was told that the king of France lately applied to him to build a similar organ, but he declined, saying that he was too old to build another, and he wished his own city to possess the only instrument of the kind in the world. No one is allowed to see the interior.

VOX HUMANA.

REVIEW.

Sacred Music. A selection of congregational melodies, usually sung in places of worship; with several original compositions written expressly for this work. The whole arranged with an accompaniment for the Organ or Piano-Forte, by William Patten. Nos. 1, 2, 3.—NOVELLO.

Sacred Music, adapted for public and private devotion. The melodies selected from the works of Handel, Haydn, Mozart, Hummel, &c. &c. Also several original compositions written expressly for this work, by Logier, Hawes, Hargreaves, G. Thomson, and W. Shore. Arranged for four voices, with an accompaniment for the Organ or Piano-Forte, by R. Andrews.—HAWES, (London); WARD AND ANDREWS, (Manchester).

So far as Mr. Patten's publication has proceeded, the selection is a judicious one. Besides some old favourites from such writers as Croft and Battishill, &c., we have eight original psalms and hymns by the editor himself; which, with the simple exception that they may be thought to be a little too chromatic for parochial psalmody, are excellent as melodies, and are harmonized with musician-like skill, and good taste.

Mr. Andrews' selection from the compositions of the great masters, enrolled in his title page, is, (to our taste) excessively unsatisfactory. In many instances the melodies amount to little more than scraps of compositions, like samples, or patterns of integral works. This is unjust to the author, and a disappointment to the listener. The abruptness with which some of the tunes are brought to a conclusion, gives them the air of motives rather than symmetrical melodies, consisting of beginning, middle and end. These, in our estimation, are the defects of the book; the merits will be found in some few, very fine apparently German chorales; two tastefully and strictly legitimate melodies by Mr. Wm. Shore; and an elegant air, also beautifully harmonized, by Mr. G. Thomson, Junr.

BIRMINGHAM FESTIVAL.

FIRST DAY.

By a reference to the advertisement of the Birmingham Festival, inserted in No. 78 of our periodical, its readers will become acquainted with the programme of each day's performance; there will be no occasion therefore to occupy space by a repetition of it. The first morning was devoted to the Chevalier Neukomm's new oratorio, entitled 'Ascension,' which formed the first part of the entertainment; and a miscellaneous selection, the second. The whole band consists of more than 400 performers; 250 chorus singers, forty of them being semichorus; fifty-five trebles, forty-five altos, fifty tenors, and fifty-five basses. The number of instrumentalists is more than 150; and these, with scarcely an exception, comprise the very best artists in the country. Messrs. F. Cramer, Mori, and Loder, are the leaders, and when the Chevalier Neukomm and Mr. Mendelssohn are not directing their own compositions, Mr. Knyvett is conductor. The chorus singers were picked from London, and the Liverpool, Birmingham, and other choral societies; the whole orchestra therefore, presents the choicest band of musical talent that has been collected together in the country for many years: the organ, as now completed, is indeed a magnificent instrument. Mendelssohn pronounces it the largest, and the

finest throughout, that he has heard, whether in England or Germany. The alteration of its position in the hall, by being thrown into a recess in the building, is a real improvement; for at the festival in 1834, it projected so far into the orchestra as totally to separate a considerable portion of the performers.

Immediately preceding the Chevalier Neukomm's oratorio, a hymn was performed in honour of her Majesty; the words written by Barry Cornwall; and the music founded on a German air, the author and date of which are unknown. It produced but little effect. The general characteristic of the music in 'The Ascension,' is, that it offers little or no novelty either in design or treatment; and although the performance of it occupied but one hour, the prevailing sentiment respecting it, was that of weariness. Nevertheless it were unjust to turn away from a work of such a class and pretension, without acknowledging that it contains isolated passages of prettiness, if not elegance. This was the case for instance in an air sung by Mrs. Knyvett, and another by Mr. Vaughan; yet these, like the generality of the Chevalier's compositions, were needlessly spun-out and wire-drawn. Again; the last chorus in the first part, 'Lord God, thou art our Father,' contains some agreeable motivi; and the movement, if cut down to one fifth of its duration, would be essentially improved: in its present state it has no claim to the rank of a 'grand' chorus, except as being very long. The naked truth is, that all were pleased when 'The Ascension' was concluded.

After the occasional overture of Handel, which headed the miscellaneous selection, came 'Let the bright Seraphim,' sung by Mme. Grisi, who was in very fine voice, (what ludicrous work she made with the words!) and Harper's accompaniment was, if possible, more beautiful than ever. This was the general remark of the band. The air from Sir John Stevenson's 'Thanksgiving,' ('The snares of death compassed me') was sung by Mr. Phillips in the most chaste and polished style. Denman's bassoon obligato was also well worthy of commendation. A grand Chorus from 'The triumphant song of Israel,' 'Hail Lord!' is the magnificent 'viaticum,' and 'pignus futuræ,' in Mozart's litany in B flat. The fugue is upon a strikingly bold subject, and is worked in his most masterly way. We observed Mr. Mendelssohn's countenance beaming with delight at this piece of performance, which was indeed perfection itself. Handel's double chorus from Solomon, 'Your harps and cymbals,' opened the second part in splendid style. Such movements are sure to go well, for the singers know all the points by heart, and their performance is a 'work of love.' After this, Miss Clara Novello sang in a most admirable manner the 'Laudate Dominum' of Mozart, the organ obligato to which was sustained in a very masterly style by Mr. Turle. The sestet and chorus, 'This is the day which the Lord hath made,' arranged by Greatorex, from Dr. Croft, went beautifully. It has no other than a light organ accompaniment; the whole movement repeating and concluding in chorus. The sestet was taken, and most charmingly, by Mrs. Knyvett, Mrs. Shaw, Messrs. Hawkins, Hobbs, Phillips, and Machin. In that bold and energetic solo from Haydn's 'Stabat Mater,' the 'Pro peccatis,' Sigr. Tamburini acquitted himself very creditably; the air itself however, appeared to us to lose half its effect by being removed from its place in the service, where among the other movements it stands out in high relief. A quartett and chorus arranged from Haydn by Mr. Gardiner, and introduced in his 'Judah,' ('O Lord call to remembrance') is more familiar to us as the 'Tu devicto,' in No. 7 of Novello's motetts. In this instance, however, the Latin words we believe were adapted by the editor; for we have heard that the piece originally formed one of a set of glees. We heard it also upon the present occasion, for the first time, with orchestral accompaniments, and to our fancy (perhaps from old associations) they destroyed its character. The composition itself is truly graceful and melodious.

The 'Quoniam tu solus,' sung by Mme. Albertazzi, is from the 5th mass of Haydn. It is not to our thinking a very effective movement, and the singer took it too fast. The chorus from Deborah, 'See the proud chief,' was finely sung, and again Mendelssohn's face kindled into smiles. Mrs. Shaw gave considerable pleasure to her audience in the beautiful *preghiera* of Winter, 'Sommo Dio,' and she was well rewarded, having bestowed much care and good taste upon the performance. The 'Gentle airs' is always a sporting piece for Master Lindley, and the public and his critics make it a rule to throw the reins upon his neck, and give him his head. Consequently the singer is rarely up with him, and this was the case with Mr. Bennett. The recitative, air, and chorus from Dryden's ode; 'But bright Cecilia;' 'As from the power;' and 'The dead shall live,' concluded the first morning's performance. Mme. Grisi and Harper again divided the honours. The chorus, which is a majestic one, went nobly. As it was only three o'clock when all was over, Mr. Mendelssohn took occasion to rehearse his new piano-forte concerto, which he was to play on Thursday evening. His intention became quickly buzzed about, and many remained to hear it. As a composition it is charming.

The appearance of the hall under its new decorations is most elegant. Branches for gas lights have been added to the side walls, the design of which is remarkably handsome. Still, however, the summit of the room wants illumination. The first day's performance at the Birmingham festivals are said to be always indifferently attended, and we were sorry to perceive that no breach in the observance of the custom had been made upon the present occasion. The remaining performances however will be more fully attended, and for that of Thursday ('The Messiah') every ticket was sold on Monday; and the hall it is said will hold 8,000 persons. This does not look as if the public feeling for that stupendous work had become languid. Whenever so deplorable an event shall happen, the 'Paradise Lost' will also become a dead letter.

Whatever a few carpers may say to the contrary, the management of the committee has been most admirable, and is the general theme of satisfaction. It will scarcely be believed that these divine musical performances, and instituted for so noble a purpose, should have formed a subject for fanatical fulminations! yet such was the case last Sunday from some of the pulpits in Birmingham. It is difficult to believe that such conduct should not proceed from a perversion of the heart rather than the head.

FIRST EVENING CONCERT.—TUESDAY 19th.

WE were a little surprised to observe that the etiquette of "full dress" was not insisted on by the Directors of the Festival; for many of the audience appeared in their morning costumes. The Hall was tolerably well filled. The programme, as our readers already know, consisted of a miscellaneous selection, the singers following "their own sweet will" in the choice of their solos. After the 1st movement of Mozart's symphony in D, Morley's madrigal, 'Now is the merry month of May,' was sung; and this was followed by Mr. Hobbs's elegant prize ballad, 'O weep not mother,' sung by himself. Next came the celebrated duet from Andronico, 'Vanne alberghi,' and which was sung in fine style by Mesdes. Grisi and Albertazzi. The latter at all events ought to confine herself exclusively to this class of music, for it has become her second nature. Whenever she attempts Handel, which was the case on Wednesday morning, she is like one talking a foreign language, the meaning of which is hidden from her. The two ladies were encoored in the above duet.—To this succeeded what, in our estimation proved the bright point of the evening's entertainment: viz: the extemporaneous playing of Mr. Mendelssohn upon the organ. It was perfectly glorious; although, as might be expected, the finest

features of his treatment of his subject were all "caviare to the general:" the musicians, however, in the room, and the band, fully appreciated what wonders he was doing, and were enraptured.—He opened with a movement upon the full organ, and after a charming original melody, displaying all the softer powers of the instrument (and here we cannot restrain a renewed admiration when referring to this glorious structure, for its excellencies dilate with the hearing. *This will be the monument for Mr. Hill to point to whenever his talent may be called in question, which, hitherto we have never heard*). After his exordium of display, Mr. Mendelssohn struck out into a fine fugue, working the subject of 'Your harps and cymbals,' with the passages from the symphony of Mozart, which opened the concert. His execution on the pedals is absolutely marvellous. To this sublime effort succeeded Mme. Grisi's 'Di piacer,' sung with her surprising flexibility of voice; and afterwards Mrs. Knyvett, Messrs. Hawkins, Bennett, and Phillips, sang Mr. Knyvett's pretty little glee, 'Here awa, there awa.' The last piece in the first act, was the 'Nacqui all'affamo,' from 'La Cenerentola,' very cleverly sung by Mme. Albertazzi; without however any novelty of ornament. Nevertheless she was encored, and deservedly.

As the overture to the 'Midsummer Night's Dream' opened the Second Act, Mr. Mendelssohn appeared in person to conduct it; and now that the audience had for the first time a full view of the "little great man" who had previously excited their admiration and astonishment, they received him with a round of applause. The overture was encored, and it was magnificently played. Miss Clara Novello sang the 'Non piu di fiori' of Mozart very finely; but those who know her voice could detect that she was hoarse upon the upper notes; and, indeed, Mme. Grisi, with her unostentatious kindness, persuaded her to leave, and took her part in the sextet from Don Giovanni, 'Sola, sola.' There is but one thing to say of Willman's accompaniment on the corno di bassetto, and that may be stereotyped for future use. It is as exquisite as it can possibly be. A (MS.) song, 'Invocation of spring,' was a signal instance of what may be done for a composition of inferior merit, by an artist of first-rate talent. Mr. Phillips sang this little piece in the most finished style imaginable. The fantasia which young Regondi performed upon the concertina, was, if we are not misinformed, written for the occasion by Mr. Warren, who has hitherto composed the very tasteful pieces for this instrument, which have been played at the various concerts during the last season. If such be the case, Mr. Warren's name should have been introduced as well as that of the performer; for independently of the nice feeling in these little compositions, they are skilfully adapted to set off the capabilities, as well as the character, of the instrument. There is much musical feeling in that boy Regondi. The air from 'Il Crociato,' 'Ah! ch'io l'adoro,' possesses but few attractions for us; indeed we think it heavy and inexpressive; nevertheless Mrs. Shaw sang it in a manner so as to be encored; and accordingly, in our estimation, the greater was her merit. The prison chorus from the Fidelio was taken much too fast—and in consequence was spoiled. How rarely does a dramatic piece of this description tell in a concert. We were not a little annoyed to see the audience leaving the room during the sextet from the Don Giovanni—as if it were a playing-out piece at church.

SECOND MORNING.

Wednesday, 20th.

This morning was devoted to Mendelssohn's oratorio, and a short miscellaneous act, for the purpose of introducing the Italian stars. The hall we are happy to say was crowded in every part; so that now it seems little doubt remains as to the *pecuniary* success of the festival.

Upon the composer's making his appearance to conduct the oratorio, he was received by the congratulations of the audience, notwithstanding a prohibitory order of the day. This attempt to suppress kindly feeling is very idle. The applause of the religious at sentiments of piety, or original thought, used to be, and still is in some quarters, manifested by murmurs, and even loud groans. The less orthodox have at all events the authority of Scripture to "clap their hands." Why look "with lack-lustre eye" upon the hilarity of our brethren?

The only remark upon the performance of this masterly composition, and which has been so often treated in the pages of "The Musical World," (most at length in Nos. 14 and 31) is, that for the first time we have heard it receive full justice from a perfect instrumental as well as vocal band; and the result has been, that it has come out triumphantly. The concluding chorus to the first part—that fine piece of grandeur, and beautiful counterpoint, and which was both gloriously sung and accompanied—was followed by immense cheering from all parts of the hall,—the band included. The singers engaged, and who exerted themselves to the utmost, were Mrs. Knyvett, Miss Clara Novello, and Mrs. Shaw; Messrs. Vaughan, Bennett, Hobbs, Machin, A. Novello, and Phillips. This brief notice must suffice, for the printer has signified that our limits are circumscribed. As the performance was over very early, it was ill advised to omit three or four of the latter movements, which would have occupied little more than a quarter of an hour in the playing.

The miscellaneous selection consisted of—'From mighty kings,' miserably sung by Mme. Albertazzi; the 'Hailstone Chorus,' which went magnificently, and was still finer at the encore; the 'Gratias agimus' of Guglielmi, by Mme. Grisi, with Willman's clarinet obligato, also encored,—well executed, and therefore well sung, for the air is devoid of sentiment; and the fine hallelujah chorus in the 'Mount of Olives.'

"COULD A MAN BE SECURE."

To the Editor of The Musical World.

SIR,—Can you or any of your correspondents, inform me, who composed the celebrated duet, or two-part song, of 'Could a man be secure?' It has been attributed to several persons, and among them, to the late Mr. Corfe of Salisbury, but he only arranged it (I believe) for three voices. From its style and construction, I am almost inclined to conclude that it was the composition of Haydon (or Hayden) who wrote the duet of 'As I saw fair Clora.' It were a thousand pities that the name of the composer of a duet which would do credit to any writer, ancient or modern, should be allowed to moulder, like his bones, in the silent grave.

Your's, &c.

Tavistock Street, Sept. 20th, 1837.

JOHN PARRY.

CODA.—Can any country produce superior, or even equal vocal duets, to 'Haste my Nannette,' 'I, my dear, was born to day,' 'Could a man be secure,' 'When Bibò thought fit,' 'As I saw fair Clora,' 'Old Chiron' &c. not forgetting Jackson's 'Time has not thinn'd,' 'Love in thine eyes' or J. B. Sale's 'Butterfly'?

To the Editor of the Musical World.

SIR,—The following improvements having been added to the organ of the Church of St. Michael, Queenhithe, I should be obliged if you consider the notice of them sufficiently interesting for your valuable pages: Two octaves of pedals; an octave of unison pedal pipes; the upper octave of pedals acting on the pedal pipes, as well as the lower octave; also dependently and independently of the keys;—a swell coupler; percussion valves to the bellows; and equalized throughout.

Yours respectfully,

J. T. COOPER,

111, Bishopsgate St. Without, Sept. 9, 1837.

Organist of Queenhithe.

[Mr. Cooper might also have published the name of the builder who added the pedals.]

MISCELLANEOUS.

THE DUKE OF CAMBRIDGE has taken a house at Dover, to which Blagrove and Housmann have been summoned, to perform quartetts with His Royal Highness and his Secretary; the duke takes the violin primo on these occasions, and he is exceedingly fond of Haydn's compositions.

W. S. BENNETT.—The resident students of the Royal Academy of Music have presented a very elegant piece of plate to Mr. W. S. Bennett, in token of their regard for him as a friend, and of their admiration of his talents both as a composer and a practical performer on the pianoforte. The testimonial was presented to Mr. Bennett on Friday last, by the principal of the institution, Mr. C. Potter, who paid him several flattering compliments on the occasion.

BEETHOVEN'S MONUMENT.—The London Committee have transmitted about fifty pounds to the general fund in Germany, now raising for the purpose of erecting a monument to the memory of Beethoven.

ROYAL SOCIETY OF MUSICIANS.—Her Majesty the Queen has been graciously pleased to become the patroness of this most excellent institution, which has for nearly a century been honoured with the patronage of her royal predecessors.

MISS CLARA NOVELLO has received an invitation from the Directors to sing at the approaching Leipsic concerts, of which Mr. Mendelssohn is the conductor. She is to appear at the last six. They will extend through the winter season.

PAGANINI has been in Paris for several weeks past, living, not *incognito*, but in the utmost obscurity. Though the possessor of a large fortune, which he has invested in various continental banks, he has but one servant, and his expenditure seems to be regulated upon the most economical system.—*Post*.

MISS TURPIN has been greatly successful at Baltimore. At her benefit, in which she played the part of Amina in the *Sonnambula*, a wreath of roses was placed upon her head. This compliment has become as faded as Louis Philippe's Légion d'Honneur.

MANCHESTER PRIZE GLEES.—The adjudication of the prizes offered by the Gentlemen's Glee Club, Manchester, took place on Saturday last, when the successful candidates proved to be Mr. J. C. Clifton, for a glee entitled "Tell me, thou soul of her I love;" and Mr. Guynemer, for a glee called "Spirit of Heaven." A great number of excellent compositions had been received by the Club, among which was a glee entitled "Solitude," by Mr. Parry, which ran the successful ones very hard.

Mr. PEACOCK, the *Hon. Sec.* who has politely communicated the above,

also desires that we should "notice to the party who forwarded a Glee, motto, 'a H. L.' that not being accompanied by a letter enclosing name and address, direct information as to the result of the prizes could not be communicated."

HAYDN has been said to have died a 'mindless old man.' This is not true. That his faculties had become considerably impaired during the last years of his life, is, we believe, certain; his former powers visiting him only in flashes, like the fitful gleams of an expiring lamp; but that they never entirely left him, there is abundant evidence. A year or two before he died, some friends were requesting him to set some verses to music. Haydn refused, saying, 'no, it has all passed away from me now.' He was induced however to take up his pen, and produced one of the finest motetts he ever wrote. It was originally (we believe) a glee for four voices; the words as we have heard, having some reference to the enfeebled state of his faculties. Haydn was a singular instance of a rigid and devout Catholic without an atom of intolerance in his composition. He was too noble minded and gentle to be intolerant. His successful applications to his rosary, when he found his inspiration flag, we have his own word for. He is said to have had a much greater deference for mere rank and power than was becoming in so great a man; in this respect forming a humiliating contrast with Mozart, whose perfect indifference to all worldly distinctions, those of emperors included, is too well-known to need proof. Haydn was short in stature, ordinary in feature, and like Dr. Johnson, had no violent affection for clean linen.

A comedy, a pantomime, two comic operas, four melodramas, and fourteen vaudevilles, were performed for the first time in the Paris theatres in August last. Twelve of the pieces have been successful.—*Morning Post*.

OPERA BUFFA.—The Impresario and excellent musician Puzzi, with his co-lessee, Mr. Mitchell, are expected daily in Paris. They have made a most prosperous tour through the great towns in the north of Italy. They are said, among others, to have secured the services of the famous Taccani.—*Ditto*.

BACH'S FUGUES AND TRIOS.—The following remarks we have extracted from an article in the *Atlas*, incidental to a notice upon Miss Stirling's remarkable organ performance at St. Katharine's Church, in the Regent's Park; recorded also in No. 76 of our publication.

"The pedal fugues of Sebastian Bach, played on the piano and double-bass, formed a prominent feature in the attractions of the last concert-season. Even in this *make-shift* form the grand march of their parts, their decided character and intelligible rhythm, interested audiences. But to hear them on a large pedal organ is the *ultimatum* of musical enjoyment. We may travel the whole circle of the art without getting any satisfaction comparable to that which results from the subject of a fugue well brought in in the bass. The diffusion in England of the organ works of Bach, while instruments are daily built of improved calibre and weight in the pedals, have had great influence on the rising generation of organists, who now in common display more of the ambition of solo players than they formerly did, and are unquestionably much improved. As the public give attention to organ music, they will improve in turn. Their attention must first be won over by pleasing tunes and combinations of stops, but when they get beyond this, and taste what a judicious contemporary well describes as the "most sweet dignity" of the fugue,—when they can relish that spice of eternity in Bach, whom Germans call the eternal, on the plea that his music leaves off—but never ends—then we shall acquire for every species of music an audience the most desirable. The greater includes the less. All ears will, however, be charmed by the trios of Bach; though their union of the most profound science with the most sportive fancy be put out of the question, as a matter for the musician's closet, yet the mere force of their combinations must give delight. The crossing of their parts on the

choir organ and great diapasons, with imitative effects the most delicious, and often in melodies of the purest vocal warbling—while the pedals preserve their own stately march—or the church chaunt, which is the subject, enters in unadorned simplicity: all these effects offer so much novelty both in point of combination and clearness to organ music in general, that we seem, on first hearing them, to become acquainted with a new instrument.

"The organ of old Green, which formerly belonged to the venerable collegiate church of St. Katherine's by the Tower, and which has been enlarged since its re-erection in the Regent's Park, is in many points an instrument admirable for its volume and quality. All that it requires, to be fully effective as an organ for Bach's music, is a larger compass in the pedals, and a set of those plump-speaking, full toned, weighty pipes that Mr. Gray always gives to this department of his organs."

"PUT NOT YOUR TRUST IN PRINCES."—The following circumstances respecting those remarkable works, Beethoven's last Quartetts, which have excited so much interest in our musical circles, in consequence of their performance at Blagrove's quartett concerts, are related in the *Gazette Musicale*: In 1824 Beethoven was engaged in the composition of his tenth symphony, of an oratorio called *The Triumph of Faith*, and of an opera written by Grillparzer, when Prince Gallitzin requested him very urgently to compose three quartetts for him, offering him 125 ducats, on condition that they should not be Beethoven's property till a year after the prince had got them. Beethoven laid aside the works he had begun, finished the quartetts, and sent them to the prince, but did not receive the stipulated price. He did not trouble himself about the matter, never supposing that a Russian prince could break his word. But, being much straitened in his circumstances, in consequence of severe illness, and the sacrifices he had made on his nephew's account, he at last wrote to the prince, reminding him of his engagement. Having received no answer, he made two farther applications, but no attention was paid to them. M. de Lebelteren, the Austrian ambassador at Petersburg, and M. Isisgritz the banker, also interfered, but in vain. The generous prince, forgetting his debt, had set out for the army on the frontiers of Persia. In was then that Beethoven, driven to extremity, applied, through Mr. Moscheles, to the Philharmonic Society of London. Notwithstanding all this, the name of Prince Gallitzin stands on the title-page of these three quartetts; Beethoven having dedicated them to him, notwithstanding the mean conduct of this pretended patron of genius. Such is the statement given in the *Gazette Musicale*; but it cannot be said that Beethoven was "driven to extremity" when he wrote to Mr. Moscheles; for it was found, after his death, that he was possessed of money to the amount of about 1,200*l.* sterling, and was, when he died, in the receipt of a pension of about 70*l.* a year. "He had thus," says a late writer, "wherewithal to live, according to his abstemious and retired habits; and when we consider his high and independent spirit, we can only ascribe the dread of want which appears to have embittered his latter days, and his application to the Philharmonic Society, to the influence of disease in breaking down his once powerful mind."

NOTICES TO CORRESPONDENTS.

Thanks to J. M^r K. He shall have an early place.

MONS. THALBERG We have received a letter from this eminent musician, disavowing the use of "certain words towards the close of his memoir, which have been attributed to him." As truth is our object, if Mons. Thalberg will oblige us by specifying what speeches he denies having uttered, his communication shall certainly appear.

ENCYCLOPEDIA BRITANNICA.—The article on music has been received.

THE YORKSHIRE AMATEUR MUSICAL MEETING; MISS WIGLEY'S Concert at Shrewsbury; MR. JOHNSON'S, and the CECILIAN SOCIETY, at Bolton;—are unavoidably put aside, on account of the press of matter.

MR. JOSEPH WARREN. This gentleman will oblige us by his precise address, as we have had a letter to him returned by the postman. We wish to communicate respecting the article with which he has favoured us.

AN AMATEUR OF THE SPANISH GUITAR will doubtless gain all the information he desires, by addressing the "Secretary of the Shrewsbury Choral Society." We have no means of answering his questions, as the titles of the pieces performed were not distinguished. His defence of his favourite instrument shall be heard—early, if possible.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Bennett (W. S.) Three Romances for Piano-forte, op. 14 COVENTRY
 Bohemian March and Waltz. G.
 C. Crouch JEFFERIES
 Chaulieu's Indispensable, or Exercises for every day in the month.
 New and improved edition COCKS
 Czerny's very easy Pieces on National Airs, op. 455. Viz. C'est une larme, Le Petit Tambour, Retour de la Tyrolienne, Last Rose of Summer, Durandarte, The Minstrel Boy, Sul Margine, Stanco di Pascolar, La Blondina, Air Suisse, The Poor Blind Boy, Portrait Charmant, God save the Queen, The Troubadour, Rule Britannia, My Love she's but a Lassie yet, John Anderson, Donald, Tic a tic e toe, Aileen aroon, Rousseau's Dream, Waters of Elle, Auld Robin Grey, and Weber's last Waltz.DITTO
 — Brill. Rondo on the French Romance "Son nom"DITTO
 Diabelli's "O dear, what can the matter be" OLLIVIER
 Hopkinson (J.) favourite Airs as Duets for Piano-forte COVENTRY
 — Waltzes for DittoDITTO
 Hunte. "Rose softly blooming," from Azor and Zemira, arranged by CHAPPELL
 Les amusements, 5 Grand Waltzes, composed and dedicated to Miss Smith, of Dawn House, Blandford, by F. W. Smith GEORGE
 Les fleurs d'Italie. No. 6 of 12 Mélodies gracieuses de Donizetti, arranged by Burgmüller.CHAPPELL
 La petite Etude, by Romberg. Nos. 3 to 6 MUNRO
 Meves. "Dell' aura tua profetica" (Norma) MILLS
 — Grand Military Divertimento from Mozart's Figaro PAINE
 Milano. A Mélange of the prettiest Airs from Belisario, arranged by Diabelli.CHAPPELL
 Norman (G.) Victoria Grand March Popular Airs, arranged in an easy style by G. A. Mannering OLLIVIER
 Sutton (W. W.) Reiser's celebrated Galop, with Vars. COVENTRY
 — Light of other days, with Vars.DITTO
 The Krakoviak PLATT
 Wade's L'union heuruse, No. 9 of easy Duets MUNRO
 SACRED.
 The Triumph of Faith, by Hæser HEDGLEY

ORGAN.

- Wesley's (of Exeter) Collection of the most favourite Psalms and Hymns, with interludes, and an obligato pedal accompaniment, arranged expressly for the English organ COCKS

VOCAL.

- Ah! woe is me! Weber EWER
 And breath'd that tuneful tongue deceit, by Sola GEORGE
 Chevalier Neukomm. Solfege or original Lessons for a Counter-tenor or Bass Voice, with Piano-forte Accompt. COVENTRY
 Crusader's return. Miss Smith, 2nd edition MASON
 Fairest maiden. Werner EWER
 God bless our lovely Queen. J. Saver, Esq. JEFFERIES
 Gipsy Queen. NelsonDITTO
 Here's a long happy reign to the Queen. J. Harroway MUNRO
 Lütger (B.) Guide for Singers, Parts 1, 2, 3, 4, 5, 6 MILLS
 My heart Love's spell hath bound. Song, Philpot CHAPPELL
 Neilson (E. J.) Far o'er the sea, poetry by Mrs. Hemans COVENTRY
 Not wisely, but too well. Song, Miss Sheridan. MILLS
 The Juvenile Songster, by Lowell Mason NOVELLO
 The fairies' home. Song, Miss SmithDITTO
 The song of the lute. Keller EWER
 The Exile. DittoDITTO
 The Wanderer. SchubertDITTO
 The two Roses. DittoDITTO
 The Grave-digger. KalliwodaDITTO
 The outlaw's death. MüllerDITTO
 The Sylph. Song, J. W. Hobbs' F. E. PURDAY
 The maniac girl. Ditto, DittoDITTO
 The old gravel walk. Ditto, S. GloverDITTO
 Where is my sister dear. Song, G. Linley MILLS
 VOICE, FLUTE, AND PIANO-FORTE.
 Sola. Nel lasciar COCKS
 — Stanca di piu combattereDITTO
 — Ah, che forse T. E. PURDAY

VIOLIN.

- Clementi's Violin Dances, 1838DITTO

FOREIGN.

- L'adorava qual s'adora. Duet from the Finale in the Giuramento CHAPPELL
 Ma negli estremi istante, Scena e Romanza in the GiuramentoDITTO
 Oh son d'Elena invaghito, from Scaramuccia GEORGE

HEREFORD MUSIC MEETING,

1837.

THE 114TH MEETING OF THE CHOIRS

OF

Hereford, Gloster, & Worcester,

For the Benefit of the WIDOWS and ORPHANS of CLERGYMEN, in the three Dioceses, will be held on Tuesday, Wednesday, & Thursday,

The 26th, 27th, and 28th of SEPTEMBER,

Under the Patronage of HER MOST GRACIOUS MAJESTY THE QUEEN.

President—The Right Hon. EARL SOMERS, Lord Lieutenant of the County of Hereford.
Vice-Presidents—The Rt. Hon. Lord FOLEY, Lord Lieut. of the County of Worcester—The Rt. Hon. Lord SEGRAVE, Lord Lieut. of the County of Gloucester—The Rt. Rev. the Lord Bishop of Hereford—The Rt. Rev. the Lord Bishop of Gloucester and Bristol—The Rt. Rev. the Lord Bishop of Worcester.

Stewards—Sir Robt. Price, of Foxley, Bt. M.P.—E. T. Foley, of Stoke Edith Park, Esq. M.P.—Kedgwin Hoskins, Esq. M.P.—Higford Burr, Esq. M.P.—The Worshipful & Reverend Waties Corbett, M.A. Chancellor of the Diocese—The Rev. James King, M.A.

PRINCIPAL VOCAL PERFORMERS.

Madame Albertazzi, Miss Clara Novello, Miss Woodyatt, Miss Maria B. Hawes, and Mrs W. Knyvett; Mr. Bennett, Mr. Hobbs, Mr. Machin, Mr. Hunt, Mr. J. A. Novello, Mr. Phillips

INSTRUMENTAL PERFORMERS.

Leader, Mr. F. Cramer—*Violin Concerto*, Mr. Blagrove—*Principal 2nd Violin*, Mr. Marshall—*Violins*, Messrs Mackintosh, Jun., Anderson, Fleischer, A. Greisbach, Watkins, Ella, Thomas, Seymour, W. Cramer, Nicks, Milton, Pratt, Adams—*Violas*, Messrs. Moralt, Kearns, Sherrington, Granville, Lucas, Ribbon.—*Violoncellos*, Messrs. Lindley, Crouch, W. Lindley, C. Lucas.—*Double-Basses*, Signor Anfossi, Messrs. Ch. Smart, Flower, Hill.—*Flutes*, Messrs. Card, Card jun.—*Oboes*, Messrs. G. Cooke, Keating.—*Clarionets*, Messrs. Williams, Egerton.—*Bassoons*, Messrs. Denman, Tully.—*Horns*, Messrs. Platt, Rae, Kielbach, Harper jun.—*Trumpets*, Messrs. Harper, Irwin.—*Trombani*, Messrs. Smithies, Smithies jun., Albrecht.—*Drums*, Mr. Chipp.—*Organ*, Mr. Clarke.—*Piano-forte*, Mr. Amott.

Conductor, Mr. HUNT.

The Choral Band is selected from the Concerts of Ancient Music, the Birmingham Choral Society, the Choirs of Gloucester, Worcester, Bristol, Windsor, &c. &c.

MORNING PERFORMANCES AT THE CATHEDRAL.

On TUESDAY MORNING, Sept. 26, will be introduced, during Divine Service—

OVERTURE, Sampson, Handel.—'Grand Dettingen Te Deum,' Handel.—The 'Funeral Anthem,' Handel.—After the sermon, *Duet*, 'Here shall soft Charity repair,' Boyce—Grand 'GLORIA PATRI,' Handel.

The Sermon will be preached by the Worshipful and Rev. Waties Corbett, M.A.

On WEDNESDAY MORNING, Sept. 27th,

The Sacred Oratorio of "THE MESSIAH," with Mozart's Accompaniments.

On THURSDAY MORNING, Sept. 28th,

PART I.—Selection from the new Oratorio of 'St. Paul,' by Dr. Felix Mendelssohn Bartholdy.—*Recit. Air*, Mrs. Knyvett. 'If guiltless blood,' Susanna, Handel.—*Chorus*, 'Righteous Heaven,' ditto, ditto.—*Chorus*, 'But his bolt shall quickly fly,' ditto, ditto.—*Chorus*, 'Tremble guilt,' ditto, ditto.—*Song*, Miss Woodyatt, 'Holy and great,' Neukomm.—*Recit. Mr. Bennett*, 'Tis well, six times the Lord hath been obeyed,' Joshua, Handel.—*Chorus, &c.* 'Glory to God,' ditto, ditto.—*Air*, Mme. Albertazzi, 'Quoniam tu solus,' Haydn.—Selection from the Celebrated Mass, No. 12, Mozart—*Chorus*, 'Gloria,'—'Qui tollis,'—'Quoniam,' and 'Cum Spirito,' soli parts by Miss Novello, Miss Hawes, Mr. Hobbs, and Mr. Phillips.

PART II.—*Quartett and Chorus*, Miss Woodyatt, Miss Hawes, Mr. Bennett, and Mr. Machin. 'Lord of Heaven and Earth and Ocean,' Haydn.—Selection from THE CREATION, Haydn.—*Recit. & Air*, Mme. Albertazzi, 'From mighty kings,' Handel.—*Duet*, Mr. Phillips and M. Machin, 'The Lord is a man of war,' Israel in Egypt, Handel.—*Double Chor.* 'The depths have covered them, and 'Thy right hand, O Lord,' ditto, ditto.—*Air*, Mr. Bennett, 'Lord remember David,' Handel.—*Grand Double Chorus*, 'From the Censor,' Solomon,

Handel.—*Air*, Miss M. Hawes, 'O sacred oracles of truth,' Handel.—*Song*, Miss Novello, 'Let the bright seraphim,' Sampson, Handel.—*Chorus*, 'Let their celestial Concerts all unite,' ditto, ditto.—*Air*, Mr. Machin, 'He layeth the beams,' Handel.—*Grand Chorus*, 'HALLELUJAH,' Mount of Olives, Beethoven.

There will be a Collection for the Charity after the performance on each morning. The doors of the Cathedral will be open at Ten, and the Service begin at Eleven o'clock.

Tuesday Morning, Raised Seats, 5s., Floor, 3s., Aisles, 1s. 6d.—On *Wednesday & Thursday Mornings, Raised Seats, 12s. 6d., Floor, 10s., Aisles, 3s. 6d.*

For the convenience of persons from the country, Cathedral Tickets can be had of Mr. Cooper, Shoemaker, opposite the great West Window, Broad-street.

EVENING PERFORMANCES AT THE SHIRE HALL.

On TUESDAY EVENING, Sept. 26th,

PART I.—*Sinfonia*, 'La Reine de France,' Haydn.—*Song*, Miss Woodyatt, 'Oh say not sweet lassie,' G. J. Loder.—*Trio*, Madame Albertazzi, Miss Hawes, and Mr. Bennett, 'Cruda Sorte,' (Ricciardo e Zoraide) Rossini.—*Recit. and Air*, Mr. Phillips, 'Angel of Life,' Calcott.—*Scena*, Miss Novello, 'Sommo ciel,' (Violin Obligato, Mr. Blagrove) Pacini.—*Glee*, Six Voices, 'Begin the charm,' Attwood.—*Rondo*, Mr. Bennett, 'Du Postillon,' Adam.—*Ballad*, Mrs. Wm. Knyvett, 'And ye shall walk in silk attire,' Scotch.—*Chorus* Soli parts, Mrs. Knyvett and Mr. Bennett, 'Happy pair,' Alexander's Feast, Handel.

PART II.—*Overture*, 'Egmont,' Beethoven.—*Duetto*, Madame Albertazzi and Mrs. Knyvett, 'Sull' aria,' (Le nozze de Figaro) Mozart.—*Ballad*, Miss M. B. Hawes, 'There is one heart unchanging,' Balfe.—*Duo*, Miss Novello and Mr. Phillips, 'De Capricej,' (Le Beltà in trionfo) Rossini.—*Glee*, Five Voices, 'Who is Sylvia,' Ravenscroft and Morley.—*Aria*, Variations, Madame Albertazzi, 'Tanti affetti,' Rossini.—*Recit.* Mr. Hobbs, Alexander's Feast, Handel.—*Air*, 'Softly sweet,' (Violoncello Obligato, Mr. Lindley) ditto, ditto. *Song*, Mr. Machin, 'Revenge, Timotheus cries,' ditto, ditto.—*Chorus*, 'The many read the skies,' ditto, ditto.

On WEDNESDAY EVENING, Sept. 27th.

PART I.—*Grand Sinfonia*, 'Jupiter,' Mozart.—*Prize Ballad*, Mr. Hobbs, 'Oh! weep not mother,' Hobbs.—*Rondo*, Madame Albertazzi, 'Non piu mesta,' Rossini.—*Glee*, Four Voices, Messrs. Hunt, Bennett, Hobbs and Phillips, 'With sighs sweet rose,' Calcott.—*Concerto Violoncello*, Mr. Lindley.—*Song*, Mr. Machin, 'The Pirate Crew,' Knight.—*Ballad*, Mrs. Wm. Knyvett, 'The auld Wife,' Greisbach.—*Quartetto*, Madame Albertazzi, Messrs. Bennett, Hobbs, and Phillips, 'A te o cara taloro,' (I Puritani) Bellini.—*Ballad*, Miss Novello, 'Bonnie Prince Charlie,' Scotch.—*March and Chorus*, 'Serbate,' (La Clemenza di Tito) Mozart.

PART II.—*Overture*, 'Euryanthe,' Weber.—*Song*, Miss Woodyatt, 'Il braccio mio,' Nicolini.—*Ballad*, Mr. Phillip's, 'Invocation to Spring,' MS.—*Ballad*, Miss Hawes, 'The Mermaid's Cave,' Horn.—*Grand Septuor*, Violin, Viola, Clarinet, Horn, Bassoon, Violoncello, and Double Bass, Beethoven.—*Glee*, Five Voices, 'Sweet Charity,' Attwood.—*Duo*, Madame Albertazzi and Miss Novello, 'Deh con te,' Norma, Bellini.—*Serenade*, Mr. Bennett, 'Look forth,' Catherine Grey, Balfe.—*Grand Finale*, 'La Clemenza di Tito,' Mozart.

On THURSDAY EVENING, Sept. 28th,

PART I.—*Grand Sinfonia in D.* Beethoven.—*Recit. and Air*, Mr. Machin, 'The Tempest,' Horsley.—*Duo*, Miss Woodyatt and Mr. Bennett, 'Amor possenti nome,' Rossini.—*Song*, Miss Hawes, 'The sad and lonely bird,' Flute Obligato, Mr. Card, Bishop.—*Rondo*, Madame Albertazzi, 'Sposo amato,' Tadolino.—*Song*, Mr. Hobbs, 'I attempt from Love's sickness to fly,' Purcell.—*Madrigal*, 'Lady, when I behold,' John Wilbye, 1598.—*Song*, Miss Novello, 'Non piu di fiori,' Clarinet Obligato, Mr. Williams, La Clemenza di Tito, Mozart.—*March*, Oberon, Weber.—*Recit.* Mr. Bennett, 'Behold obedient to the oath,' ditto, ditto.—*Chorus*, 'Hail to the Knight,' ditto, ditto.

PART II.—*Overture*, 'Idomeneo,' Mozart.—*New Song*, Mrs. Wm. Knyvett, 'The Sylph,' Hobbs.—*Quartet*, Miss Novello, Miss Hawes, Messrs. Hobbs and Machin, 'Over the dark blue waters,' Oberon, Weber.—*Ballad*, Miss Woodyatt, 'Donald,' Scotch.—*Duo*, Madame Albertazzi and Mr. Phillips, 'Torquato immobile muto,' Donizetti.—*Concerto Violin*, Mr. Blagrove.—*Recit. and Air*, Mr. Phillips, 'The light of other days,' Balfe.—*Glee*, Four Voices, Mrs. Knyvett, Messrs. Hunt, Hobbs, and Machin, 'See the chariot at hand,' Horsley.—*Song*, Mr. Bennett, 'Languir per una bella,' Rossini.—*Ballad*, Madame Albertazzi, 'My fondest, my fairest,' Tyrolienne.—*Finale*, 'God save the Queen.'

There will be a BALL after the Concert, on WEDNESDAY and THURSDAY EVENINGS for which Mr. Adams' celebrated Quadrille Band is engaged.

The Doors of the Shire Hall will be open at Seven, and the Concerts begin at Eight o'clock.

Tuesday Evening, Concert, 8s. 6d.—*Wednesday & Thursday Evenings, Concert and Ball, 11s.*